

occasion with giving the propositions which were discussed by the lecturer.

1. The Decorative Arts arise from, and should properly be attendant upon, Architecture.

2. Architecture is the material expression of the wants, the faculties, and the sentiments of the age in which it is created.

Style in Architecture is the peculiar form that expression takes under the influence of climate and material of demand.

3. As Architecture, so all works of the Decorative Arts, should possess fitness, proportion, harmony, the signals of all which is repose.

4. Composition should be decorated. Decoration should never be purposely constructed.

That which is beautiful is true: that which is true must be beautiful.

5. Beauty of form is produced by lines growing out one from the other in gradual undulations: there are no excrescences: nothing could be removed and leave the design equally good or better.

6. The general forms being first cared for, these should be subdivided and ornamented by general lines: the intervals may then be filled in with ornament, which may again be subdivided and carried for closer inspection.

As in every perfect work of Architecture a true proportion will be found to reign between all the members which compose it, so throughout the Decorative Arts every assemblage of forms should be arranged on certain definite proportions: the whole and each particular member should be a multiple of some simple unit.

These proportions will be the most beautiful which it will be most difficult for the eye to detect.

Thus the proportion of a double square, or 4 to 8, will be less beautiful than the more subtle ratio of 5 to 8—3 to 7, than 3 to 6—3 to 8, than 3 to 9—3 to 5, than 3 to 4.

8. Harmony of form consists in the proper balancing, and contrast, of the straight, the angular, and the curved.

9. In surface decoration all lines should flow out of a parent stem. Every ornament, however distinct, should be traced to its branch and root. *Oriental practice.*

10. All junctions of curved lines with curved or of curved with straight should be tangential to each other. *Natural law. Oriental practice in accordance with it.*

11. Flowers or other natural objects should not be used as ornament, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate. *Universally obeyed in the best periods of art, equally violated when art declines.*

12. The principles discoverable in the works of the past belong to us; not so the results. It is taking the end for the means.

13. No improvement can take place in the art of the present generation until all classes—artists, manufacturers, and the public—are better educated in art, and the existence of general principles is more fully recognised."

The walls were hung with carpets, papers, &c., illustrating the lecturer's "False principles" and "True principles," and he said sufficient to damage pretty considerably the present stock of nine-tenths of the manufacturers of the United Kingdom: nor would we have it implied that he said a bit too much. Without pledging ourselves to all the propositions, to the extremity claimed for them by Mr. Owen Jones, we can affirm that we have seldom listened to a more elegant discourse, or one fuller of more useful teaching. We can safely congratulate the department, then, on all their first steps, and we shall be sincerely glad if we have never cause to speak in any other strain.

As intimately connected with the subject, indeed a part of it, we may here speak of the Suburban Artizan School at Camden Town, which is pursuing satisfactorily a course of usefulness. A meeting was held there on the 7th, for the distribution of the prizes. The comparative merits of the prize drawings had been adjudicated by Sir C. L. Eastlake in the Art classes, by Mr. G. G. Scott in the geometrical and perspective class, and by Messrs. Foley and T. Thornycroft in the modelling class. The president of the committee, the Rev.

D. Laing, M.A. P.R.S. distributed the prize books to the successful competitors, with a short address to each; and on that occasion the master, Mr. Cave Thomas, read an address to the students, wherein he pointed out to the successful students that their drawings and models stood well only relatively to this elementary school; that they had yet much to accomplish before they could arrive at the excellence attained in older and more advanced establishments; and he urged them not to allow success to relax their efforts. His remarks on what he considered "the moral and chief good to be derived from the study of drawing" we give in full:—

"If, in the pride of an acquired power, of increased means, or of a greater demand for English manufactures," said the speaker, "we think ourselves greater as men or as a nation, we are mistaken; but if, on the contrary, we contemplate art-education in its humiliating tendency, we can scarcely fail to be morally and socially improved, and every one thus raised will raise his country also in the scale of nations. Many of you have, doubtless, felt a pride in your increased power of delineating objects. 'My drawing is better than his,' may also have been a conclusion silently formed in your own minds; but how stands it in comparison with the original? Have you never felt how limited your powers—how imperfect your attempts to represent the object before you? If not, the study of drawing has as yet failed to improve you as men. It is in this consciousness of the difficulty of rendering the truth and the limitations of your powers that I would lead you to perceive the highest humanising tendency of this branch of education. Let us reflect still further."

If the exact apprehension and representation of the substantive realities of nature and art, which lie so clearly defined before you, be so difficult, how much more so must be those immutable truths of religion, morals, and science which we believe exist independent of the oscillations of opinion, but which are only dimly discerned through the obscuring mists of ignorance.

As these misgivings of our powers and opinions steal over us, our self-knowledge increases. The consciousness of our own imperfections induces a charitable feeling towards those of others. If, with an earnest wish to be truthful, we still fail in arriving at truth, so may others no less earnest. Let us encourage these reflections, therefore, till a calm charity reign over us: men will then whisper one to another—"Let us penetrate the mists which surround us," that we may be of one mind.

This, then, is the moral with which I would point the study of art,—a moral which, if vitally received, will confer a patent of nobility on every man, as well as add a dignity to the country which neither time nor arms will have power to cancel."

It appears from a statement made by the secretary that there have been in the course of the year (that is, from May, 1851, to May, 1852) 330 men and lads studying in the school. During the current session, the largest number on the books was during March and April, when there were 122 in the men's school, and 28 in the female school.

The geometrical class has been well attended since its commencement, in September last.

* Men's School.—Finished drawing of the figure.—1. Wm. Matthews; *M. Scott; 2. A. Inman. Shaded drawings of ornament.—O. J. Jepp; 1. B. Mather; 2. O. H. Mills. Outline drawings of ornament.—1. W. H. Horwood; 2. W. Fering. President's prize for the best unexecuted subject.—Evans, for an elaborate drawing of ornament. Modelling.—Bas relief from the round.—1. Gray; 2. W. Taylor. Geometry and perspective.—1. W. Taylor; 2. A. Sheldrick; 3. O. B. Schwartz. *Prize School.*—Finished drawing of the figure.—H. Buxey; *F. Harrison; *J. Scott (equal). Finished drawing of ornament.—1. E. Palmer; 2. K. Neal. Geometry and perspective.—E. Sheldrick. President's prize for unexecuted subject.—J. Scott, for shaded drawing of a bowl. (Those marked thus (*) having received the first prize last year, were precluded from receiving it again.)

The course of instruction has been arranged so as to give the students a practical insight into the various styles of architecture. Each style has been successively taken up, beginning with the Classic, and passing through, in their chronological order, the various periods of Mediæval architecture. Wisely, the details and practical construction of each style, the knowledge of which is so important to the workman, have been dwelt upon more than general forms.

From the agencies now at work, we may fairly anticipate a material assistance to the progress of the artistic industry of the country.

A FEW REMARKS ON ST. PAUL'S AND ITS APPROPRIATE DECORATIONS.*

ST. PAUL'S CATHEDRAL at present, and for the last twenty years or so, has suffered some depreciation; but it must always maintain its dignity as it deserves; and whatever styles or forms of architecture may be in vogue, I feel satisfied that it will maintain its magnificent supremacy above all the buildings of its own age, and I believe of any later one. There are many things in St. Paul's which we cannot altogether admire, and which deserve even blame; but taking it on the main idea, I think we must admit that there is no building to be compared with it, excepting the magnificent Vatican. It has, however, always retained many admirers; and here, at any rate, where we meet to give an impartial consideration to matters of art, it must always have admirers, even among those who study Gothic architecture chiefly. I feel certain there is not one here who denies the magnificence of St. Paul's. It may be a fiction with some who do not take the trouble to investigate the whole subject, to turn away their eyes from its beauties; but all who do properly study architecture, must be satisfied of its magnificence. The pleasure given by the contemplation of such a building is the surest test of its great excellence; and there can be no doubt that the combination of such magnificent science, both theoretical and constructive, in its architect, and his very great love of the beautiful, and (considering the time) his very great freedom from the errors which were then fashionable, are most remarkable; because, if we compare his vagaries with those of Borromini, who was almost his contemporary, we shall find that he is perfect parity itself. He was, indeed, most lovely in his life; during which, as in his death, he was scarcely divided from his building. He lived to the age of 91 years, for fifty of which he was the surveyor-general, not being dismissed from that office till very late in life, in the beginning of George's I.'s reign.

We must all admit that it was a fortunate circumstance which led Wren to the study of architecture. He was Savilian professor at Oxford, had professorships at Gresham College, and was indeed thoroughly grounded in science. From fourteen years of age he had been grappling with difficult physical problems. It is really astonishing what he did at so early an age; and he never flagged: even when his limbs refused to carry him, his mind did not yield. Possibly, abstract science lost a great assistant when Wren took to architecture, as he was called upon to do by the circumstances of the times: but science, in fact, lost nothing. There was one just behind him, and almost immediately following him up,—Sir Isaac Newton, who was well able to carry the cudgels for science. Wren, though a great proficient in astronomy, in chemistry, and even in medicine, was quite justified in leaving these studies for that of architecture; and he had even done so before the great event of that time, the Fire of London, which required him almost to rebuild the city. About the year 1660, Wren seems to have bestowed very great attention on architecture. He built several buildings at Oxford and Cambridge, and appears, in fact, to have spent altogether upwards of sixty years in the practice of architecture.

* Read at the ordinary general meeting of the Royal Institute of British Architects, May 31st, 1852.